



TRENTHAM HALL.

Photo. Harrison & Son, Newcastle.

ENGLISH AND ITALIAN GARDEN ARCHITECTURE.

By THOMAS H. MAWSON [*H.A.*].

Read before the Leeds and Yorkshire Architectural Society, 13th February 1908.

IF this discourse or lecture were merely a comparison of two schools of garden architecture, the proverb "Comparisons are odious" would be a just criticism upon it. But I judge that the odium comes in when the merit or demerit of anything or anyone in particular is pitted even for even against another, without taking into account the premisses or causes that have led up to and made each what it is. I must, however, necessarily examine each side by side, but not in such a way that one would disparage the other or militate against it. Let me say at the outset, frankly and unreservedly, that for the most part all the well-known existing examples of Italian garden architecture are admirably suited to that country and climate, as also are the typical English examples to our own.

All inquiries into a prevalent style of architecture, or even into some playful branch such as engages us at present, must be based or traced upon an outline, at least, of the racial origin of the people themselves, their customs, their history, their bent, and their proclivities; and lastly, and perhaps the most important, their religion. After a brief examination of these preliminaries, and a knowledge of the climate, we may temporarily transport ourselves into the atmosphere in which the people lived who have thus written one phase of their history monumentally. It is needful that we should sketch in these essentials. I admit that a too close study of a people's history does not conduce to a transport of clime and atmosphere; it makes us only captious and pedantic, which if it be a repetition in other words of what I have previously said, I say again that is not my present object.

There are those transcendental mortals who have always more or less the power to transport themselves poetically into other scenes and climes wherein their present interest or research is cast, and which, I suppose, is the highest attainment of all art; to lose the consciousness of the present, and to use the performers and performance as an "Open Sesame" to the undefinable intangible beyond; or perhaps a recall of the past, as when Patti sang in

Australian halls of "Home, sweet home," recalling, or rather transporting, to the scenes of childhood, mother, and home, amidst tears, many a rough, hard miner, for years inured to the hardships and profanity of camp life, endured in his thirst for gold.

In contrast there are also those who, whatever the theme or the topic, sordidly cast every character and scene into one unvarying monotone of atmosphere. The pictures which pass before them are never varied, but they view every one alike, and everything and every object in the drab of what is, and what they are and have been surrounded with.

I can quite forgive anyone for presenting as design, as craft or workmanship, say as an architect, just what he knows and has compared and gone over time after time; because we all, deny it who can, in our work get into mannerism. There is not a single one of us, be he versatile, imaginative, or a genius, whose work could not be unerringly picked out from almost one end of the country to the other; this is our individuality. I am not now, however, speaking of the slow, ponderous outer expression as set forth in the work of our hands; I am speaking first of the inner springs of

The mind, that ocean where each kind
Doth straight its own resemblance find.

which is ever changing according to the quickly flashing electric energies of the senses, and from which is fed outer expression, as seen in our design and workmanship, and by the same sustained in any measure of freshness.

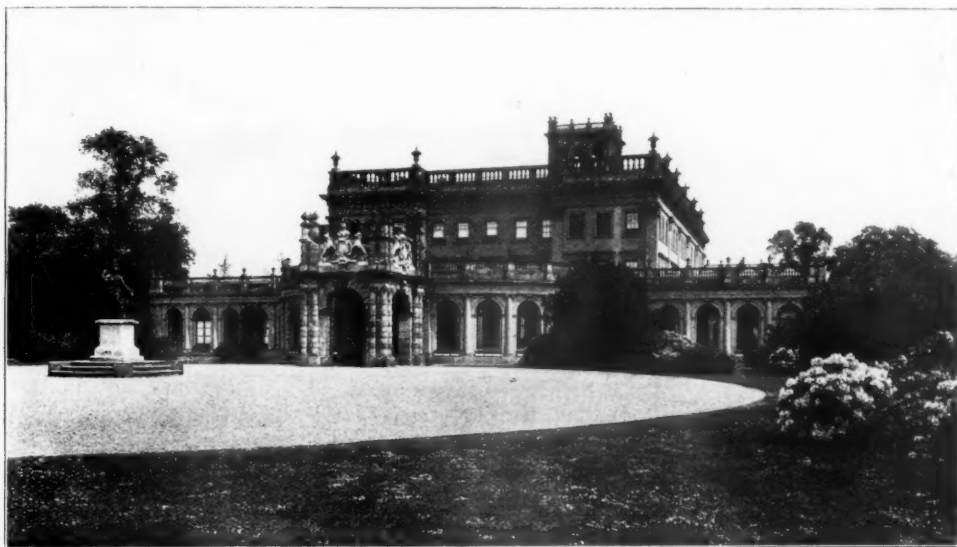
What a powerful note atmosphere is! Many a time have I seen pictures of the unique district wherein I live, which seemed perfect masterpieces of true detail and technically faultless, but yet you felt that the artist and his skill were all apparent; and perhaps at some rare moment another seemingly hasty record in colour with rough haphazard detail has caught the eye, and in carelessly hurrying past it a note of atmosphere has caught like a distant refrain. Ah! there you say is true Lakeland. The spell is over you, the mind fills in the detail out of its stores of inner consciousness; you want no more. Now we may study history, religion, and architecture until we are prodigies—epitomes—of knowledge, and we may miss even the spirit or the atmosphere of the art of our own land that lies nearest our doors, let alone that of a foreign land. In troubling about many things we may miss the one thing needful, and missing that, of what value is the other?

It may not be within the power of words to transport my audience to the shimmering blue translucent shores of the Mediterranean, of the Adriatic, the sea reflecting the blue Italian skies as seen through the rarefied atmosphere, inclining even to purple at times in intensity; nor to the vivacious contrast of gaiety, the kaleidoscope of colour that the moving crowds of Rome, Florence, and other cities present to our sombre-trained visions; nor to the fruitful vine slopes and plains of vineyards and olive groves which at every turn meet the traveller, the sedate cypresses in every stage of picturesque growth and decay (not the stiff pigmy specimens of our home gardens), combining with the classical stone pines, their trunks as clean and as delicately formed as columns. I say it may not be possible to weave round my audience that imaginative spell which overcomes every Northerner when he sets foot on the shores of Italy, but if he is possessed of even the rudiments of scholarly training and the mere basis of architectural insight—"the previous knowledge" which Lord Beaconsfield said "is essential to travel"—he finds his imagination running free in a certain lofty cast of the mind until he attains an extended breadth of view, which I may call a draught from the spring that fed the stream of inspiration of classical sublimity, and which no exotic classicism in less favoured lands and climes can produce.

For the time being, if I may make a criticism (not a comparison), to breathe this atmosphere alone makes our home attempts at classic seem hopeless and comfortless. Even

a Trentham, chaste and faultless without, rivalling many of the finer Italian examples, externally seems to need a recreated environment before it can even seem happy again.

The environment of these home attempts lacks the sunny clearness and the violent contrasts of white roads and houses dazzling against the dark cypresses and pines which impel us so "furiously to think" in that largeness and sublimity of thought to which this atmosphere is conducive. They lack also the infection of contact with a peopled sphere where huge schemes and large questions have been national, and not the exception as with us moderns, and where great questions have been settled with a sort of four-square orderliness and determination that has marked everything that bears the impress of the Rome which was, and is to-day, the dominating note of Italy. Whether it be Rome under the iron-handed rule of the Caesars, or under the ecclesiastical supremacy of the cardinals in later days, there is an absence of anything cosmopolitan and a disdain of anything of less magnitude than that



WEST FRONT, TRENTHAM HALL.

Photo. Harrison & Son, Newcastle

which can be classified as great, impressive, and grand. The reverse is what we find in England and under English rule. I do not say that this is an unmixed blessing; there is a degenerate air of lightness and levity about almost everything in modern England which possibly comes of being born of multiplied generations of ease with security.

This consideration of the little may at times tend to a loss of the sense of proportion; yet it ought not to, when nature is more of a guide than man's handiwork. This hugeness and breadth, which is not freedom altogether, infects you in Italy before many hours have transpired in the country. Whether it is to be aimed at or not is not my wish to enquire, but it has been laid down as an axiom by J. A. Symonds in his work *Renaissance in Italy* that, "for really great art, ideas common to the nation are essential," and everyone is bound to confess that Italy has possessed, and does possess in her survival, a common national idealistic expression. Even in the present state of poverty there are being erected magnificent buildings, displaying the greatness and nobleness of thought which a glance at any ten or a

dozen types whom you meet on the piazzas convinces you is there, although now undisciplined : bronzed and swarthy men where lurk the gleams of the stiletto, with their shocks of black hair, white teeth, and dark flashing eyes—the offspring of those legions of stern world-bending Romans, scions of those Romans who

in Rome's quarrel
Spared neither land, nor gold,
Nor house, nor wife, nor limb, nor life
In the brave days of old.

Even in their decadence, individual nobility in mien, build, and carriage, coupled with a certain inbred dexterity, is the rule and not the exception, as with us.

Under the less austere laws and the less clear skies of our island-kingdom a milder aspect prevails. It may or may not be decadent ; it certainly is not an atmosphere where the rigid legal cardinals of the Medici could luxuriate ; but if characteristic of the picturesque disarray of rough-and-tumble Britons it has a national art and a national ideal that are not stiff and stern with the dignity of some mysterious code of belief. To take an architectural simile or illustration : in describing any object or structure, if we say that it is decorated in the Italian style, it brings before our minds a certain regal stiffness which we may perhaps resent at home, yet welcome in Italy. This is exactly what to expect from a race of royal cardinals superimposed over the ancient Roman.

In contrast we Anglo-Saxons are identified on the Continent with a certain style of gardening where natural trees and grass predominate.

The German at Munich points proudly and knowingly to the spacious elms in the "Englischen Garten" luxuriating in free picturesque groupings between which are untraceable green glades down which the imagination wanders, and he points to those peeps under the congregated clean trunks as they dapple the grass with the shadows. There, he almost seems to say, I have beaten the Britisher on his own line. In all this, as I said at first, I am not quarrelling with the Italian because he is not English, much less with the Englishman because he is not Italian. Their palate is not trained the same as ours ; what is flavour to theirs is not exactly suited to ours. Every country that makes a national art must have a national train of ideas befitting. Picture our royal Windsor, with all its picturesque disorder of towers, battlements, projections, and turrets, transported to Italy, and you will see my meaning at once. The freedom of nature, not primitive wildness forsooth, is what we are characterised with abroad, and in this would I glory and would seek to be a true Britisher. Homeliness and simplicity are the keynote of what is English. As an American writer says, "With English architecture the chief interest centres about the simpler work, the homely quality of which directly appeals to one ; so the smaller and less pretentious English gardens seem in every way most perfect. There one finds no question of the rival claims of formal and informal schools, of Italian, French, or English styles, but merely a natural common-sense adaptation of means to an end, a direct meeting of needs. In the great Italian and French gardens one feels the presence of a complete and studied scheme, and also of a conscious effort for effect. As exponents of the art and science of landscape gardening, French and Italian examples are distinctly superior to the English ; but for mere lovable beauty, fitting the needs of true country lovers, nothing can approach the English garden."

"The thoroughness of the English garden is the very root of its charm. The garden, whether large or small, shows care in every part, and not only care, but generally the loving care of the man who is really fond of his garden as a whole, and of his plants individually. One cannot go through a garden without feeling that to them the garden is as intimate as the house."

This is the impression created upon a celebrated American expert. It is always best to try to see ourselves as others see us. Within the precincts of most of the characteristic examples of Italian gardens, the beholder becomes conscious of a feeling akin to awe amidst these magnificent domains of luxury, for ornament, and rest; you seem undecided whether to take off your hat or no, there seems to be somewhere the haunting presence of a scarlet-robed cardinal; whereas in a true English garden the impulse seems to be to run and jump. Personally I do not believe that the English will ever develop a great art; we have not the great ideas which J. A. Symonds says are "essential to the nation"; we shall ever be characterised by our note of homeliness and simplicity. Our American friends are trying hard to set up an exemplary classic centre at Washington; but I am afraid cousin Jonathan's

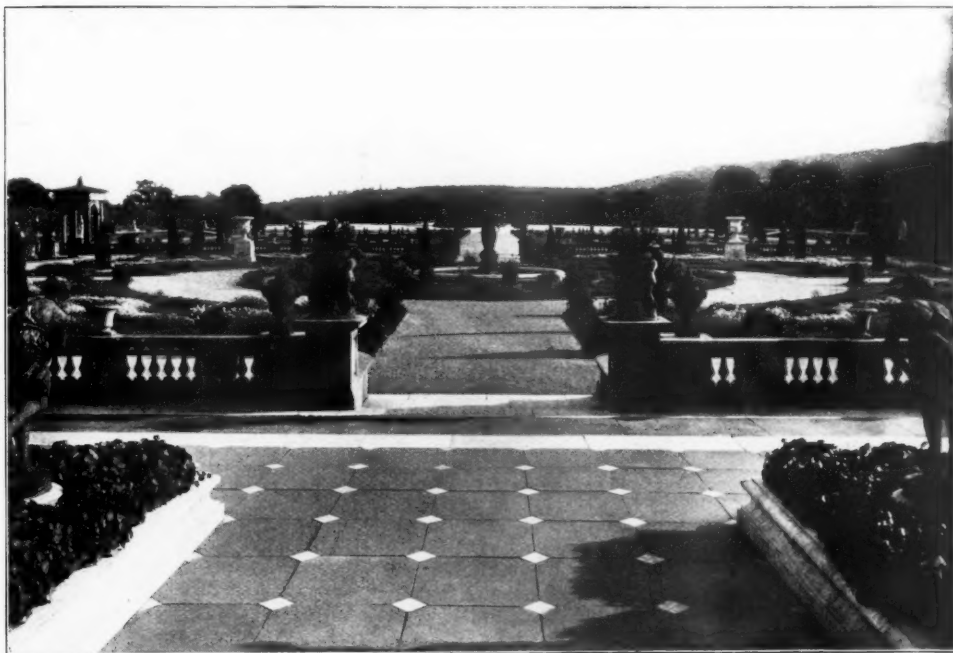


Photo. Harrison & Son, Newcastle.

TRENTHAM HALL.

stock brick will soon show through his cement veneer. Oxford in our own country seems to be the only city that is truly imbued with the classic atmosphere.

The reason why I have dealt at such length with these differences is that so many in every profession fall under that bane which disturbs and complicates our social life—namely, confusing the secondary with the essential. To put it in the words of the humorous Bagehot, "Many excellent men fail because they confuse the parts of conductor and first fiddle." We want to parade the classic, which is at home in the city, at every turn and lord it over houses and gardens and everything.

In my opinion the greater part of our English mansions which have received their inspiration from the Italian Renaissance are not happy in their English settings: they lack the sunny temperament of their home. Take the severe lines of Trentham, designed by Sir

Charles Barry, with its classical treasures collected at such enormous pains to carry out the illusion—priceless treasures, sculptures, and bronzes, now scattered, gone to America, I am told, to adorn a more degenerate classic than our home attempts. Compare the architectural austerity of Trentham with the expansive homeliness of Welburn Hall, near Kirby Moorside, so becomingly enlarged by Mr. Brierley, of York, or the characteristic Elizabethan mansions such as Berwick Hall, Northamptonshire, and we see at once that the classic grafts badly in our soil, and forms more or less large excrescences. To see classic in its own clime is a vastly different experience from studying it theoretically as pictured in books, or even in our home attempts, because in the main we English dissemble with it, and according to our national instincts make it fall into picturesque groupings.



WELBURN HALL, KIRBY MOORSIDE.

What is paramount and apparent in the architecture of these two characteristic styles is also in great measure correspondingly true of the gardens. The charm of an English garden is the refreshing carpet of green grass: it is the envy of the foreigner and the ever-refreshing delight of those who have had to be absent in other lands. This is our most valuable asset, and where it is absent in quantity, and I may add in quality also, there is absent the charm of an English garden. There are the flowers and the other things that are essential to our home gardens; but if this restful note is absent, good-bye to the illusion; everything else should take character from it.

In the Italian garden there is no such keynote, but the reverse. There the effect, taking them on the whole, is in their abundance of material; and in many, the house is the most restful note of the whole scheme coupled with the green cypress hedges. This is needfully so, because after the fierce sun of June the earth parches, only a few extreme sun-delighting

flowers, such as geraniums (which are likewise the glory of the hot Australian summer) and a few sub-tropical flowers, continue to bloom throughout the remaining hot months, flourishing best where they can gain a welcome shadow from a friendly wall or hedge; therefore an abundance of adornment in the shape of walls, balustrades, fountains, and statuary becomes a necessity, supplying the interest that grass and flowers yield in our home gardens. Browning sighed in Italy, "Oh, to be in England now that April's there!" I fancy if he had remained in Italy the whole year round there would have been other months and other seasons when he would have longed to enjoy home delights. There is not in Italy the crowning glory of the year



BOAT-HOUSE AT KEARSNEY COURT (THOMAS H. MAWSON).

in the gardens such as we know blooming in rich disarray in every cottage garden as well as in the herbaceous border and the formal beds of the villa or mansion right up to the frost, each according to its kind holding its own and trying to outvie the other in profusion of bloom and fragrance—begonias and geraniums, fuchsias and calceolarias, anemones and sweet-peas, roses and chrysanthemums, phloxes and sunflowers, dahlias and nasturtiums, and a legion of perky annuals.

It is a common trait in human nature to seek beauty afar and prize it only because it is costly, and disdain that which is accessible and near at hand. For me the English garden is the most beautiful thing in the world.

Thus, then, the Italian is compelled for effect to multiply his enrichments in his garden,

and by contrast he keeps his house comparatively plain; the Englishman needs to gain a great amount of interest in the design of his house, gaining effect in light and shadows by balanced wings, gables, porticoes, and projections, his garden yielding ample interest naturally. Walls, balustrades, pergolas, or garden-houses enhance the effect and produce a sensation of comfort in our changeable clime, or a balustrade to divide one green from another; in Italy they are an absolute necessity to shield both man and plant from the sun. To borrow Bagehot's simile again, in Italian gardens architectural erections and artificial adornments are conductor, and Nature plays first fiddle; in England these performers change places—their first fiddle becomes our conductor. Magnificence and grandeur is what strikes you in an Italian garden; in England homeliness and simplicity.



WYCH CROSS PLACE, FOR DOUGLAS FRESHFIELD, ESQ. : GARDEN ARCHITECTURE BY THOMAS H. MAWSON.

Another notable difference I might mention which justifies magnificence and lavish ornament is that everything in these foreign gardens makes for coolness. The white marble seats and ornaments, cold and comfortless even in summer at home, are there welcome; and to realise the grateful refreshing sensation of coolness you need to watch the rise and fall of a fountain from beneath the shade of an arbour on one of their palpitating hot days. Our fountains and shade devices are make-believes that simulate this gratitude of the senses.

We may without fear of challenge say that the Italian Renaissance gardens are the finest exposition of that school of monumental and artificial regularity where all the features and forms are directed by man; and that the English garden is the expression of the system of natural picturesqueness.

Historical.—It would be subject-matter for a whole lecture to trace in detail wherein the

modern Italian Renaissance gardens are founded upon their old Roman prototypes described in the writings of Cicero, Pliny, and others. The genius of Viollet-le-Duc has portrayed for us the estate, the house, its design, and the occupations of an inhabitant of one of these earlier villas, which I find was ably traced in outline by Mr. Thorp about a year ago.* There are in the existing overgrown ruins of ancient gardens abundant suggestions from which a scholarly and imaginative mind such as Sir Lawrence Alma-Tadema's could reconstruct and repeople and drape after his inimitable manner, which alone befits such grandeur; but apart from the imagination and research all visible traces of the old Roman Suburbanum are very meagre. As we find in seeking to exhume and reconstruct the less remote Elizabethan and earlier



SUMMER HOUSE AT FOOT'S CRAY PLACE. R. FRANK ATKINSON, ARCHITECT.

English gardens, the traces are now very disjointed and indefinable, and a garden changes much quicker than a building, which is "a finality when once finished; it changes from season to season, and the growth and decay of its vegetation alike alter its pristine aspect." "We know, however, that before the close of the fifteenth century the gardens of Naples were celebrated for their beauty, for Charles VIII. of France, writing in 1495 to Pierre de Bourbon, waxed eloquent in praise of those which had come into his possession in that city. But it was not till about 1540 that any garden received the form in which we know it to-day, even in its general features. The classical tendencies of architecture and decoration had by this time reached their highest and finest development in the works of men like Peruzzi, Antonio da San Gallo the Younger, Vignola, Giulio Romano, Pirro Ligorio, and others. The influence of

* "Villas and Gardens of Rome, Tivoli, and Frascati." by William H. Thorp [*JOURNAL R.I.B.A.*, 27 July 1907].

the taste of Bramante and Raphael was still potent, and the extravagances of the Baroque style were still in the future. The Papal Court had then reached its greatest splendour, and Roman society had begun to be dominated by the great ecclesiastical princes and the formidable array of Pope's nephews who monopolised the higher posts of Church and State. Most of the finest villas were built for cardinals and Church dignitaries, of whom the majority sustained this dubious relation to the head of the Church. The Lante, at Bagnaia, first built in 1477 for Cardinal Riario, was, about 1550, remodelled by Vignola for one of the Farnese nephews. To this family also belonged the imposing castle and beautiful grounds at Caprarola, also Vignola's work. The superb Villa d'Este at Tivoli, one of the earliest as well as finest of extant works of the kind, was designed about 1540 by Pirro Ligorio for the Cardinal Ippolito d'Este. At Frascati, the ancient Tusculum, is an extraordinary group of contiguous villas—the Aldobrandini, Falconieri, Mandragone, and others, all built for cardinal princes by such artists as Della Porta, Giovanni Fontana, Olivieri, Martino Lunghi, Flaminio Ponzio, and others. At Rome the Borghese Villa, originally built for the Dukes of Altemps, was enlarged in 1605 by (for) Caffarelli, nephew of Paul V.: on attaining the cardinalate he assumed the name of Borghese. The Farnese, Farnesina, Pamfili Doria, Albani, and a dozen others owe their existence to the wealth and extravagance of these churchly lords.

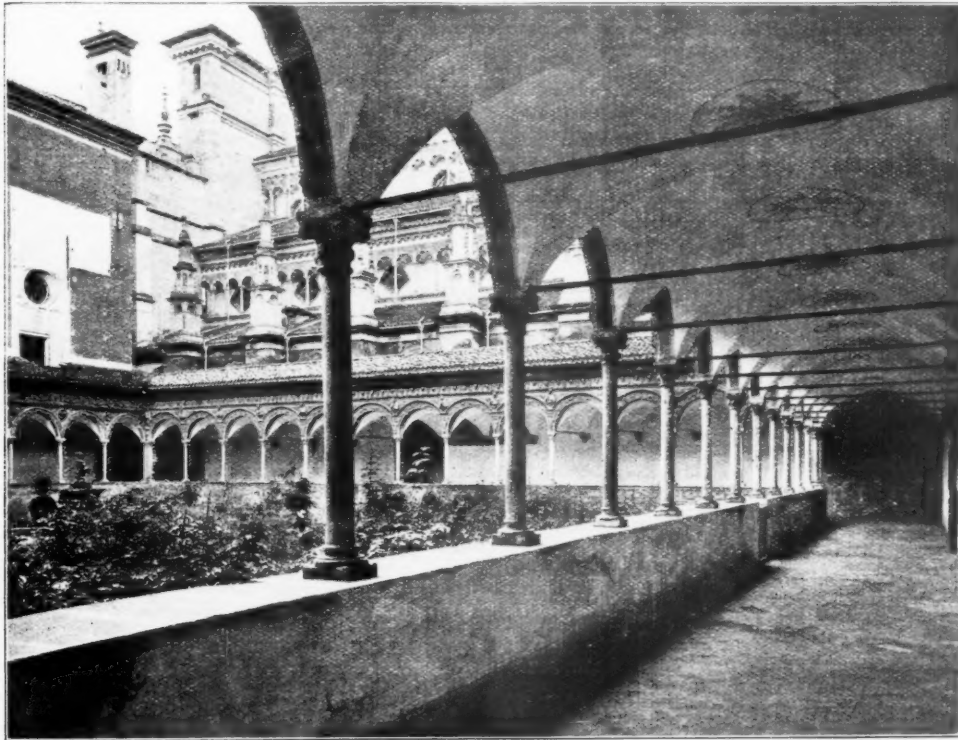
"With the decline of the secular power of the Church consequent upon the Reformation, the social conditions out of which these vast establishments had grown slowly passed away: the building of new villas ceased, and it has been only with the utmost difficulty that some of these vast and wealth-consuming estates have since been maintained in even tolerably perfect condition. Not a few have run to decay, and are to-day endowed with the new and melancholy charm of ruin."^o

The dreamy charm of tenderness almost to sadness that steals over anyone who is susceptible to the suggestions of past memories in many of the ruined Italian gardens is beyond description. As our feet fall silently on the dust of human joys and sorrows, the air we breathe seems laden with emotions: the overgrown hedges, tangled vines, shrubs, and ivy clambering over the falling walls, fountains silent and dry, broken marble and cement steps, and moss-grown and decapitated statues, walks overgrown with weeds—this speaking silence is both happy and sad. It is the dreamy sadness that suits a poetic imagination or a person tired and disappointed with our busy, noisy, modern life.

Everywhere in Italian gardens architecture is more in evidence than the gardener, and you are never for one moment allowed to think otherwise. The position of many of the villas and temples shows a keen love and appreciation of panoramic landscape commanding extensive views of the country round, but there is no attempt to merge, in the English sense, the garden into the landscape; indeed, huge terraces rise precipitously out of the hillside to enormous heights, the massive walls, as at Villa d'Este at Tivoli, the Borghese gardens in Rome, being more suggestive of fortresses than of garden enclosures. The extent of these enclosures is, with few exceptions, comparatively small, disappointingly small I might almost add, for somehow one expects the best gardens to have some relation to the extent of the country in which they are situated. Especially is this so if one approaches the study of Italian gardens by way of France and the work of Le Notre at Versailles and Fontainebleau. True, one reads of the larger country villas which covered from 200 to 400 acres, but this included much more than the actual site of the villa and gardens; there were the orchards, vineyards and olive groves, and woods of stone pine and cypress, planted, I imagine, as wind screens, leaving a modest acreage for the gardens; but for richness of architectural detail

* *European and Japanese Gardens*, by Prof. A. D. F. Hamlin.

these have never been surpassed. In and around Rome especially the love of architecture and sculpture is carried to the highest level of attainment, every residence of any importance, even in the heart of Rome, having its open court refreshed with wall fountains flowing into cool ponds adorned with sculpture, the court beautified with citrons, oranges, vines, and flowering plants in pots enriched in addition; many of the gardens to larger town houses are enriched with every kind of edifice for ornament and rest. These courts and smaller gardens are intensely interesting, and would provide ample study for the architectural student for months, and bring him into touch with the work of such men as Gallo the Younger,



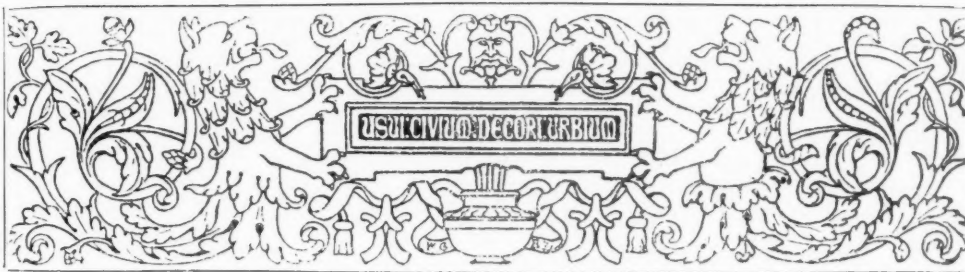
CLOISTERS AT CERTOSA DI PAVIA.

Vignola, Giulio Romano, Pirro Ligorio, and many others whose work had reached the high-water mark of attainment.

Whether large or small, the gardens of Italy first impress one as decorative settings to the palace or villa, where the thing that pleases most is the work of man, "the evidence of design, symmetry, order, balance, contrast, ornament, not the aspect of natural growth, but nature subdued to human control"; therefore Englishmen expecting to find great examples of horticulture and arboricultural skill are doomed to disappointment, for Italy is not, and so far as one can judge never has been, the land of great gardeners. In a treacherous climate the continuous demand for things out of their natural season, which converts a sturdy, energetic people into fine gardeners, these are untoward conditions which seem to be absent

from dreamy, sunny Italy. This lack of the gardening instinct, if one may so call it, is perhaps most noticeable in the very limited variety of trees, shrubs, and particularly flowering plants which one sees in Italian gardens. Of course, the very strict administration of the laws for the prevention of phylloxera, or vine disease, has largely contributed to the limiting of variety, for whereas English botanists and nurserymen are ever on the search for new additions to the already enormous number of trees, shrubs, and flowers, no plant can be imported into Italy from prohibited countries. Holland, I believe, is one of the exempted countries, and when a resident in Italy wishes to secure the latest introduction from Japan or the last hybrid from England, the plants are first sent to Holland and then reconsigned to Italy, with the accompanying delays and the annoyance of a double tariff; therefore the importation of plants and roots is very limited. From the garden designer's point of view this is not altogether a disadvantage, for in those gardens where horticulture is practically followed this limiting of species and varieties leads to massed effects which are entirely satisfactory and delightful. Thus you will see long rose bowers and arched walks covered entirely with white and yellow Banksian roses, and perhaps on either side long beds of slate-coloured *Iris germanica*, then a walk bordered with orange trees and fruit and flowers, whilst on the top of the boundary wall is a carpet of a native rose which in colour and manner of flowering is closely allied to our well-known and favourite Cramoisie Supérieure. Beyond the garden wall (in the *podere*) are groups of stone pines and cypress, and this is practically all you see until you explore the purely utilitarian department of the garden, when you realise how carefully the continuity of these fine effects is provided for by the hundreds of azaleas, oleanders, and geraniums growing in pots and ready to take their place on the terrace. In some of the larger public gardens, such as the Borghese, the curators seem to have been influenced somewhat by what is known as the English school of landscape gardening; but this only applies to the grouping arrangement of shrubs and trees according to English models. In like manner great labour is bestowed upon the small patches of green lawn, which by constant watering, rolling, and mowing eventually and hardfully produces a carpet of green which, in contrast with the sombre green of the ilex, olive, and stone pines, adds much to the charm of these gardens.





THE ROYAL GOLD MEDAL.

Presentation to M. HONORÉ DAUMET, Member of the Institut de France, Commander of the Legion of Honour [*Hon. Corr. M.*], Monday, 22nd June 1908.

ADDRESS BY MR. HENRY T. HARE, *Vice-President*.

LADIES AND GENTLEMEN,—

THE occasion on which the Royal Gold Medal is given annually by His Most Gracious Majesty the King to some distinguished architect or man of science or letters with architectural instincts is justly considered the most important of those on which we meet together, and the absence of our esteemed and distinguished President on urgent business across the Atlantic is, I am sure, a matter of regret to himself equally with us; and we must all wish him a speedy and safe return. The presentation of the Royal Gold Medal lacks something of its dignity and importance when it is performed by a less person than the President himself.

The Medal is given, as you know, in recognition of distinguished services to the art of architecture, either in its practical exercise or in the production of works tending to promote or facilitate the knowledge of architecture or the various branches of science connected therewith; and as art, and particularly the art of architecture, is the common possession of all nations and countries, and is indeed a language in which all peoples may converse, and in which each may learn much from the others, it is our custom, in selecting the name of the recipient to be submitted to His Majesty, to ignore, on stated occasions, the narrow bounds of our own country and to nominate one of our brethren of foreign nationality who has devoted his life and energies to the art which we love. In doing so I think we may say we honour ourselves as well as the recipient, and demonstrate that we are actuated by no narrow or insular prejudice, but are prepared to extend a whole-hearted appreciation to the labours of those who perhaps do not in all things see eye to eye with us.

We English architects have, however, drawn much of our inspiration from foreign countries—more, perhaps, than we sometimes care to acknowledge—and if during our long history we have developed definite national characteristics in our architecture, we must not altogether ignore the original sources from which much of our architecture is derived.

At the present moment, when the happy and permanent *rapprochement* with our nearest neighbour has culminated in the Franco-British Exhibition, when we welcome as our guests here in London probably a far greater number of our French friends than have ever been amongst us at one time before, it might naturally be assumed that in suggesting to His Majesty the name of a French architect as recipient of the Royal Gold Medal we were

actuated mainly by the popular impulse of the moment to do honour to the great nation whom we are happy to regard as our best friends. This is, however, a mere coincidence, gratifying enough in itself certainly, but in no way the true explanation of our selection. The real facts are that, having decided that this year the name of a foreign architect should be put forward, it was impossible for us to overlook the paramount claims of M. Honoré Daumet, whom we are pleased to see with us to-night, and to whom we extend the most cordial and hearty welcome.

In honouring M. Daumet we wish to express our sincere appreciation of his great works as an architect, and through him also our admiration for contemporary French architecture. I have said that we owe much of our own inspiration to foreign countries, and to no country do we owe more than to France. Perhaps few of us realise how much this is so, and as instances taken at random I may mention the City of London School, Scotland Yard, and the original portion of the School Board offices, none of which we should have in their present form were it not for French influence. A moment's thought will suggest many other familiar cases in point.

Architecture in France has probably pursued a more regular and less turbulent course than it has with us in England. She has known no "battle of the styles," and no revivals, Gothic or otherwise; but, although the even tenor of its way has been marked by less strenuous feelings than with us, it is, and always has been, a living and progressive art, understood and appreciated by its public to a much greater extent than here; and it is in this intelligent and cultivated public appreciation that so much of their strength lies. The French, also, more than any other nation, have fully realised the intimate connection between the arts of architecture, sculpture, and painting, and in no country are these so happily united and so mutually sympathetic.

Of the vitality of French art in the present generation no proof is necessary, but I may be pardoned for instancing the magnificent Gare d'Orléans, Ginain's École de Médecine, M. Nénot's Sorbonne, the beautiful little Chapelle Expiatoire in the Rue Jean Goujon, and M. Daumet's own work at the Palais de Justice.

But I must now introduce M. Daumet to you more particularly, and give a short *résumé* of his career.

M. Pierre Jérôme Honoré Daumet was born in Paris in 1826, and was a pupil of MM. Blouet and Gilbert. In 1855 he was awarded the Grand Prix de Rome, the greatest prize to which a French architect can aspire, and success in which practically assures his future career. In 1885 he was elected Membre de l'Académie des Beaux-Arts and of the Institut de France. He is also attaché of the Commission des Monuments Historiques, Honorary Architect-in-Chief of the Department of the Seine, Honorary Inspector-General of the Conseil d'Architecture de la Ville de Paris, Official Architect of the Cour d'Appel and to the Château St. Germain, Past President of the Société Centrale des Architectes Français, Past Vice-President of the Société des Artistes Français, Commander of the Légion d'Honneur. He has also been awarded many medals and other distinctions too numerous to mention.

Amongst his many architectural works may be noted the following: The Palais des Facultés at Grenoble; the Chapelle Ecce Homo at Jerusalem; Chapelle et Pensionnat des Dames de Sion, Paris; the great restoration of the Château de Chantilly for the Duc d'Aumale; works at the Château St. Germain; the Palais de Justice, Paris; the rebuilding of the Palais de Justice, Grenoble; and the buildings of the États Pontificaux at the Exposition Universelle of 1867.

With many of these works all of us are not personally familiar, as they are in the provinces or foreign countries, but we all know and admire the Palais de Justice, Paris, as a

great and lasting monument, sufficient in itself to establish M. Daumet as a great architect and artist. His work at Chantilly is also universally esteemed as the very highest expression of our art.

To the educational side of architecture his services have been no less distinguished and remarkable. No fewer than nine of his pupils have been awarded the Grand Prix de Rome, and completed their studies at the Villa Médicis, the first one in 1872 and the last so recently as 1906—a most remarkable and, I should think, unique record. One of these, M. Girault, was the architect of the Petit Palais in the Champs-Élysées, a building with which we are all familiar and regard with the greatest admiration.

M. Daumet's latest book on the Château of St. Germain is now in our Library. I may add that he was elected by the unanimous vote of all the nations represented to be President of the Permanent International Congress Committee.

In concluding I may be permitted to remind M. Daumet that, in becoming one of the select number of those of all nations who wear the Royal Gold Medal, he is not by any means the first of his countrymen to receive the honour. Amongst his predecessors are Viollet-le Duc, Charles Garnier, César Daly, and Auguste Choisy, all men of world-wide reputation, and whose work and influence live to-day and will continue in the future, though, alas! the three first-named are no longer with us. We are confident that M. Daumet is in every way worthy to take his place beside these great compatriots of his, and that his work will equally endure and exercise a lasting influence on generations yet to come.

Mr. Hare, turning to invest M. Daumet with the Medal and addressing him in French, concluded :—

Et maintenant, Monsieur Daumet, j'ai l'honneur de vous présenter, du part de l'Institut Royal des Architectes Britanniques, la Médaille donnée par sa Majesté le Roi Edouard VII, de vous féliciter de vos œuvres distinguées, et de vous souhaiter encore beaucoup d'années pour le service de notre bel art d'Architecture.

M. DAUMET'S REPLY.

MESDAMES, MESSIEURS ET CHERS CONFRÈRES,—

JE suis très ému, ne vous en doutez pas, de l'honneur que vous me faites, et je vous porte le témoignage très sincère de mes remerciements.*

Mesdames, je ne savais pas que j'aurais la bonne fortune de vous trouver parmi mes auditeurs et je vous fais mes excuses.

Vous, mes chers confrères, m'avez fait l'insigne honneur de me désigner à la bienveillance de sa Majesté le Roi de la Grande Bretagne comme titulaire en 1908 de la Médaille instituée sous les auspices de son auguste mère la Reine Victoria. Je suis profondément touché du témoignage d'estime que me donnent mes confrères anglais. Je le considère comme s'adressant à l'un des doyens des architectes français, non par l'âge, car ce doyen réside à Chartres au pied de sa belle Cathédrale, il est dans sa centième année. Quant à moi, c'est en 1839, et assez petit de taille, que l'on me mettait le crayon à la main, il y a soixante-neuf ans ; c'est seulement en 1861 que je terminais mes études ; elles avaient duré vingt-deux années et s'achevaient à la Villa Médicis à Rome. J'étais anxieux sur mon avenir, c'était l'inconnu, lorsqu'une chance heureuse me fit attacher à la Mission de Macédoine que dirigeait mon ami, M. Léon Henzey, que je rejoignis plus tard en 1885 à l'Académie des Beaux-Arts. Les résultats de cette mission ont été publiés avec l'appui du Gouvernement impérial d'alors, publication dont j'ai fait hommage à l'Institut Royal lorsque vous m'avez nommé l'un de vos correspondants. Avant cette époque déjà lointaine d'importants travaux m'avaient été confiés ; en 1867 je devenais Architecte Ordinaire du Palais de Justice de Paris avec M. Duc, qui fut un de vos Lauréats. En 1875 Mgr. le Duc d'Aumale me chargeait de reconstruire le Château de Chantilly, devenu, par une libéralité retentissante, "le Musée Condé." J'achève la restauration du Château de Saint-Germain. Mon professorat a duré trente ans. Parmi mes nombreux élèves neuf ont été ou sont pensionnaires de l'Académie de France à Rome. Vous connaissiez ma vie de labeur, messieurs et cher confrères, mais comment ne pas remémorer mon passé lorsque vous m'attribuez la haute distinction d'une fin de carrière, et quelle joie pour moi de vous dire tous mes sentiments de reconnaissance.

Il y a quelques jours j'exprimais à M. le Marquis de Vogüé ma satisfaction d'être appelé près de vous pour recevoir le même honneur qui lui a été conféré par votre Institut il y a bien des années. Lorsqu'il était Ambassadeur à Constantinople, ses recherches érudites sur l'Art dans la Syrie Centrale justifiaient votre choix ; je suis heureux, comme mon éminent confrère de l'Académie des Inscriptions, de participer à la haute considération qui s'attache à vos élus, comme M. McKim, mon ancien élève, et M. Choisy, le savant professeur à l'École Polytechnique si connu pour ses belles publications sur les Constructions antiques. Si, mes chers confrères, je deviens plus étroitement des vôtres je le dois à Mr. Phené Spiers, avec lequel de longue date je suis en communauté d'idées et de sympathies. C'est un ami avec lequel je partage l'admiration de l'art sous toutes les formes, la passion d'enseigner et aussi d'amasser des souvenirs de voyages. Partout où nos pas se sont portés, des dessins,

* M. Daumet's opening words were in response to the warm and long-continued cheering which accompanied and followed the investiture.

des croquis grossissaient nos cartons. Certaines aquarelles de lui sont devenues documentaires et d'une vérité poignante pour les Français. Si elles sont d'un artiste aimant notre pays, elles rappellent nos malheurs publics en représentant en 1871 des ruines alors presque fumantes, le Château des Tuileries, de l'un de nos plus célèbres Architectes, Philibert Delorme, château dont il ne reste que des fragments épars d'une beauté surprenante.

Quels temps glorieux pour l'art français lorsque vivaient cet illustre maître—Jean Bullant, les Chambiges, Pierre Lescot et plus tard Androuet Ducerceau, ce dernier si bien représenté à la bibliothèque du British Muséum par ses dessins originaux "Les plus excellents batiments de France" publiés par ordre de Marie de Médicis, protectrice des Arts.

Je ne m'égare pas, mes chers confrères, en vous entretenant des grands Architectes. Vos Rois les ont encouragés aussi à toutes les époques de votre histoire. Quelles œuvres que vos églises, Cantorbéry, Le Temple, Saint-Paul; et parmi vos palais Somerset House et tant d'autres édifices dont beaucoup d'entre les congressistes ont admiré la beauté, au VII^e Congrès International. A cette occasion vous nous faisiez mieux connaître vos villes d'université uniques dans le monde, Oxford, Cambridge; vos Châteaux Royaux, votre sanctuaire historique de Westminster, votre Parlement. Nous étions sous le charme avec tant de confrères venus de tous les points du Globe, heureux d'être si confraternellement accueillis, une courtoisie, une prévenance dont le souvenir ne s'effacera pas. Permettez-moi, messieurs, d'exprimer personnellement mes sentiments d'estime pour le président d'alors de votre Institut, l'honorable M. Belcher. En 1906 je partageais ses devoirs. Nous recherchions des solutions pour assurer nos intérêts professionnels et l'honneur de notre Art. Ce sont là des travaux pacifiques, mais ils ont une valeur pour nous, mes chers confrères. Les congrès, en rapprochant les Architectes des diverses nations, resserrant les liens qui les unissent, sont une source de souvenirs dont je citerai quelques-uns. Quelle grandiose séance que celle d'ouverture officielle du VII^e Congrès d'Architectes dans la magnifique salle de Guild-Hall, où des Princes de la Maison Royale d'Angleterre présidaient la réunion; quelles acclamations respectueuses, et quelle brillante réception au Mansion House où le Lord Maire et Lady Mayoress recevaient vos confrères et leurs familles. Quelle meilleure démonstration de l'importance qu'occupe l'Architecture dans le monde civilisé que ces congrès retentissants.

Souhaitons que ces solennelles sanctions acquises à nos congrès internationaux d'abord à Madrid se développent grâce à cet autre exemple si largement donné à Londres par l'initiative de l'Institut Royal, par les fêtes offertes à vos confrères étrangers. Laissez-moi vous dire, mes chers confrères, que ces fêtes feront époque. C'était enchanteur. Quelles impressions ont été emportées de ce banquet de Cecil Hotel, de ces chants si graves glorifiant votre souverain, exaltant votre patriotisme. Rien ne pourra dépasser la cordiale entente des Architectes dont vous avez réalisé l'idéal.

Je suis heureux de l'affirmer en si belle compagnie en vous remerciant de tout cœur, mes chers confrères. L'honneur que vous m'avez fait aujourd'hui me restera cher.



9 CONDUIT STREET, LONDON, W., 27th June 1908.

CHRONICLE.

The Royal Gold Medal.

M. Daumet, accompanied by his wife, arrived in London from Paris on Sunday last, and was received at Charing Cross Station by Mr. R. Phené Spiers, F.S.A. [F.]. On Monday he was entertained at dinner by the Council, and the presentation of the Medal took place the same evening before a large gathering of members, ladies, and other guests. The French Ambassador, who was abroad, had written regretting his inability to attend, and his place was taken by one of the Secretaries of the Embassy. Past Gold Medallists were represented by Mr. Ernest George (1896), who later in the evening was formally installed as President; by Sir Aston Webb, R.A. (1905), and Mr. John Belcher, A.R.A. (1907). A glance at the portrait which was expressly taken for this number shows how well M. Daumet sustains his eighty-two years. He has indeed the bearing of a man many years younger. As he explained to the meeting on Monday, he does not claim to be the *doyen* of French architects, at least as far as years go. The real *doyen* is in his hundredth year, and lives at Chartres, under the shadow of its beautiful Cathedral. The pleasing ceremony of investing M. Daumet with the Medal was performed to the accompaniment of the enthusiastic cheers of the assembly, which were renewed again and again as the venerable *maitre* turned to deliver his reply. M. Daumet was among the distinguished guests of the Institute at the Annual Dinner on the day following the presentation, and sat next the President. His visit to England terminated on Friday the 26th.

Mr. Colcutt's Retirement from the Presidentship.

Last Monday's General Meeting was the concluding one of the Session, and with it came to an end also Mr. Colcutt's term as President. Before the Meeting separated, advantage was taken of the opportunity to express publicly the sense of appreciation felt by members for the devoted and arduous service he has rendered the Institute during his occupancy of the Chair.

Mr. JOHN SLATER [F.], addressing the Meeting, said: It must be a source of regret to all who are here to-night that circumstances have prevented our outgoing President, Mr. Colcutt, from rounding off his period of office by being present with us on this occasion. Unfortunately business has obliged him to cross the Atlantic, and he has not been able to return in time to take part in this the most interesting function of the Session. The duties which now attach to the Presidential Chair are very much more exacting than they were five-and-twenty years ago, when I first began to be connected with the work of the Institute. At that time there seemed to attach to the position of the Chair an air of dignified aloofness, one might almost say of slumberous ease, which, though suggestive of rest and contentment, was hardly invigorating. But with the democratising of this as of most modern institutions, and with the more vigorous life and wider interests engendered by it, the duties of the President and of the Council have become increasingly onerous. Mr. Colcutt, our outgoing President, is a man of strong opinions—who that is worth anything is not?—but we must all agree that, whether he was presiding over the Council downstairs or at the meetings in this room, his earnest desire was to hold the scales even, and to give fair play to all the views submitted by members, even though he dissented from them; and he has worthily upheld on all occasions the high traditions of his office. It would not be fitting if at this the last meeting of the Session we omitted to record a hearty vote of thanks to Mr. Colcutt for his conduct in the Chair, and I have very great pleasure indeed in submitting that resolution to this meeting. Further, while speeding the parting President, I feel I shall carry you all with me in expressing to the distinguished architect whom we have elected as our next President our hearty congratulations on his accession to the Chair and our best wishes for a pleasant and prosperous tenure of office. I am sure that the resolution I have moved will be carried by acclamation, and, in order that it may be formally put, perhaps Mr. Hall, our Vice-President, who has been greatly associated with Mr. Colcutt in the work of the last two years, will kindly second it.

Mr. EDWIN T. HALL, *Vice-President*, said: I have the very greatest pleasure in seconding the vote of thanks which Mr. Slater has so eloquently proposed to our outgoing President. Those who know Mr. Colcutt intimately know also the innate modesty of the man. It was only after considerable pressure that he could be induced to accept the position of President. But the moment he recognised that it was his duty all reserve disappeared, and he took upon himself the onerous duties of the position, and devoted himself with unflagging energy to the work. I am sure everyone will bear me out that he has filled the office splendidly and with due estimation of the dignity

and importance which attach to the position of President of the Institute. Mr. Slater has referred to the impartiality and loyalty our outgoing President has always displayed, giving deference to suggestions and opinions even when they were opposed to his own personal views, and always with a sincere desire for fair play. Those who do not know the difficult and arduous work of the Council would be interested to know that not only was Mr. Colclutt a constant attendant at their meetings and a most zealous chief, but scarcely a day passed that he was not in consultation with one or other of the Vice-Presidents with a view to bringing about something which would further the interests of architecture and enhance the nobility of the profession to which we have the honour to belong. That being so, no further words are necessary from me, but I very cordially second the vote of thanks Mr. Slater has proposed. I should like at the same time to echo what he has said with regard to our incoming President, a gentleman whom we have all looked up to with esteem from the time when we were young—I regret to say that years are so advancing that I find myself the oldest of the Vice-Presidents. Mr. Ernest George we have esteemed for many years as a gifted exemplar of our art. We are confident that he will bring his great powers of mind to the duties of the Presidential Chair, and I have no doubt we shall have reason at the end of his term of office to congratulate him on the way in which he will have done his duty.

The resolution having been put from the Chair and carried by acclamation, Mr. Ernest George, on the invitation of the presiding Vice-President, advanced to the table, and, having been invested with the Presidential chain and badge of office, the Vice-President vacated the Chair and the new President was formally installed therein.

Mr. ERNEST GEORGE, whose installation was greeted with hearty and prolonged applause, briefly expressed his acknowledgments for the kind reception accorded him. He said that, lacking the qualities of the man of business and of the orator, he doubted the wisdom of the selection. Nevertheless, being elected, he accepted the honour, and would do his best in the interests of the Institute.

The Annual Dinner.

The Annual Dinner of the Institute took place at the Whitehall Rooms, Hôtel Métropole, on Tuesday, the 23rd June. The chair was taken by Mr. Ernest George, the new President, who had been formally installed the previous evening. The company numbered 130, the guests at the high table including, to the President's left, M. Honoré Daumet, the Royal Gold Medallist of the year; Sir Lawrence Alma-Tadema, O.M., R.A. [H.F.]; Sir Wm. Emerson, *Past President*; Sir Thomas Sutherland, G.C.M.G.; Mr. George Frampton, R.A. [H.A.]; Mr. Henry Morris, Presi-

dent of the Royal College of Surgeons; Mr. Alfred East, A.R.A., President of the Royal Society of British Artists; Mr. Leonard Stokes, *Vice-President*; and Mr. Howard Martin, President of the Surveyors' Institution. On the President's right were Mr. R. A. Robinson, Chairman of the London County Council; the Hon. Sir Schomberg McDonnell, K.C.B., C.V.O.; Sir Aston Webb, R.A., *Past President*; Mr. Cass Gilbert [Hon. *Corr. M.*], President of the American Institute of Architects; Sir Melvill Beacheroff; Mr. Frank Dicksee, R.A.; Sir G. C. V. Holmes, K.C.V.O., C.B.; Sir John Taylor, K.C.B. [F.]; Lieut.-Col. A. C. Preston, V.D., Master of the Worshipful Company of Carpenters; Mr. Henry T. Hare [F.]; Count Plunkett [H.A.], and Mr. James Carmichael, President of the Institute of Builders. Mr. John Burns, the President of the Local Government Board, had accepted an invitation, but was unfortunately prevented from coming by the indisposition resulting from his endeavours to avert a serious accident in the streets a few days before. The lower tables were presided over by Mr. Alexander Graham, F.S.A., *Hon. Secretary*; Mr. Edwin T. Hall, *Vice-President*; Mr. James S. Gibson, *Vice-President*; Mr. Edward A. Gruning [F.], and Mr. John Slater [F.]. Mr. John W. Simpson, *Vice-President*, was unable to attend owing to a sudden family bereavement. The following is an alphabetical list of members and others present:—

Mr. Maurice B. Adams [F.], Sir Lawrence Alma-Tadema, O.M., R.A. [H.F.], Mr. Maxwell Ayrton [A.], Mr. Herbert Batsford, Sir Melvill Beacheroff, Mr. Hippolyte J. Blanc, R.S.A. [F.], President of the Edinburgh Architectural Association; Mr. C. W. Brooks [A.] and Guest, Mr. John J. Burnet, A.R.S.A. [F.], Sir Edward Busk, LL.B., Mr. Edward Calvert, Mr. Rhodes Calvert [F.], Mr. Macdonald Cameron, Mr. G. W. Canham, Mr. E. Louis Cappell, C.I.E., Mr. James Carmichael, President of the Institute of Builders; Mr. Walter Cave [F.], President of the Architectural Association; Mr. F. Dare Clapham [A.], Mr. Max Clarke [F.], Mr. Howard Collis, Mr. Hubert C. Corlette [F.], Mr. H. O. Cresswell [F.], Mr. Henry A. Crouch [A.], Mr. A. W. S. Cross [F.], M. Honoré Daumet [H.C.M.], *Royal Gold Medallist 1908*; Mr. E. Guy Dawber [F.], Mr. Frank Dicksee, R.A. [H.A.], Mr. D. G. Driver, Mr. Alfred East, A.R.A. [H.A.], President of the Royal Society of British Architects; Sir Wm. Emerson [F.], Mr. William Flockhart [F.], Mr. G. McLean Ford [F.], Mr. Lawton R. Ford [A.], Mr. George Frampton, R.A. [H.A.], Mr. Arthur Franklin, Mr. Edward Gabriel [A.], Mr. Matt. Garbutt [F.], Mr. Alan George, Mr. Ernest George, *President*; Mr. James S. Gibson, *Vice-President*; Mr. Cass Gilbert, President of the American Institute of Architects; Mr. Wm. Glover [F.], Mr. Alexander Graham, F.S.A., *Hon. Secretary*; Mr. E. A. Gruning [F.], Mr. Edwin T. Hall, *Vice-President*; Mr. Stanley Hamp [A.] and Guest, Mr. F. H. A. Hardcastle [A.], Mr. Henry T. Hare [F.], Mr. Osborn C. Hills [F.], Sir G. C. V. Holmes, K.C.V.O., C.B., Mr. Edgar Homan, Mr. Gerald C. Horsley [F.], Mr. Martin Howard, Mr. George Hubbard, F.S.A. [F.], Mr. Percy Hunter [A.], Mr. C. E. Hutchinson [A.], Mr. Arthur J. James, Mr. J. J. Joass [A.], Mr. Edmund Kirby [F.], Mr. Henry Lovegrove [A.], President of the District Surveyors' Association; Mr. Max Lindlar, Mr. A. G. R. Mackenzie [A.], Mr. A. Marshall Mackenzie, A.R.S.A. [F.], Hon. Sir Schomberg McDonnell, K.C.B., C.V.O., Mr. Howard Martin,

President of the Surveyors' Institution; Mr. Albert W. Moore [F.], Mr. Henry Morris, President of the Royal College of Surgeons; Mr. John Murray [F.], Mr. Ernest Newton [F.], Mr. Percy E. Newton, Mr. Paul Ogden [F.], President of the Manchester Society of Architects; Mr. A. E. Lloyd Oswell [A.], Mr. E. Harding Payne [A.], Mr. H. A. Pelly [A.], Professor Beresford Pite [F.], Mr. William A. Pite [F.], Count Plunkett [H.A.], Mr. Horace Porter [A.], Mr. A. N. Prentice [F.], Lieut.-Col. A. C. Preston, V.D., Master of the Carpenters' Company; Mr. Arthur Pridmore, Mr. W. E. B. Priestley, M.P., Mr. Arthur H. Reid [F.], *Hon. Secretary R.I.B.A. for South Africa*; Mr. Halsey Ricardo [F.], Sir Wm. Richmond, K.C.B., R.A. [H.A.], Mr. Thomas M. Rickman, F.S.A. [A.], Mr. F. E. Robertson, Mr. R. A. Robinson, Chairman of the London County Council; Mr. Ernest A. Runtz [F.], Mr. Edwin O. Sachs, Mr. Stuart M. Samuel, M.P., Mr. W. A. Sanders, Mr. Joseph Sawyer [F.], Mr. Frank W. Simon [F.], Mr. John Slater [F.], Mr. Lewis Solomon [F.], Mr. R. Phené Spiers, F.S.A. [F.], Mr. Alexander R. Stenning [F.], Mr. Leonard Stokes, *Vice-President*; Sir Thomas Sutherland, G.C.M.G., Mr. Arthur Sykes [F.], Sir Henry Tanner [F.], Mr. Henry Tanner, jun. [F.], Sir John Taylor, K.C.B. [F.], Sir Brumwell Thomas [F.], Colonel G. Trollope, V.D., Mr. Cyril C. O. Van Lennep, Mr. T. Blake Wirgman, Mr. Edward Warren, F.S.A. [F.], Mr. Paul Waterhouse [F.], Sir Ernest A. Waterlow, R.A., Mr. Thomas Henry Watson [F.], Sir Aston Webb, R.A. [F.], Mr. W. Henry White [F.], Mr. Herbert Wigglesworth [F.], Mr. Frank W. Wills [F.], Mr. Wm. Woodward [F.], Mr. Alfred B. Yeates [F.], Col. Carmichael Young, R.E., Mr. Clyde Young [A.], the Secretary and other officials of the Institute, and representatives of the Press.

A selection of music was excellently rendered during the evening by the Westminster Glee Singers.

The loyal toasts having been proposed by the President and duly honoured,

Sir ASTON WEBB, R.A., *Past President*, proposed "The Houses of Parliament." The Institute, he said, was not in any sense a political body, and members of the Institute did not interfere very much in matters political. But as Englishmen they were very proud of the institutions under which they lived, and that they were able to enjoy the advantages open to them in England; and as architects he thought that, not unnaturally, they would prefer two houses to one! Individually members of the Institute very constantly met members of both Houses of Parliament, and he was sure he was only expressing the feelings of all when he said that when they had the good fortune to meet them they, as architects, were always treated with uniform courtesy and fairness, and with great consideration for the matters it was their duty to bring before Members of Parliament. At the present time there was a Bill before Parliament which very greatly interested them and every member of the Institute—a Bill which was called the Housing and Towns Planning Bill—a Bill which was under the care of the President of the Local Government Board, Mr. John Burns. Mr. Burns was to have replied to the toast that evening, but an unfortunate accident had happened to him in trying to rescue a man who was in a most dangerous position, and he was sure they would all join with him in hoping that Mr. Burns would soon be restored to health, able to return to his duties,

and to continue what must be considered one of the most marvellous careers of the age. The Institute was entirely in sympathy with the objects of the Bill; but he hoped that before it took final shape the æsthetic side of the town-planning of our towns would be secured a little more than seemed to be the case at present. There was another matter in which they were all keenly interested—viz. the establishment of some advisory authority on all matters relating to the embellishment and beautification of our towns. They believed that a great many members of Parliament were entirely in sympathy with that object. He had heard—although he did not say it was true, very likely it was not—that very often the Houses of Parliament had nothing particular to do, and if that were so, and they would take up this matter and carry it through, they would secure not only the gratitude of the Institute but of those who looked forward to the day when the City Beautiful would be more than the something in the clouds that it was at the present time.

Mr. STUART M. SAMUEL, M.P., who replied, said that popular opinion had changed in recent years with regard to the architecture of the Houses of Parliament. He remembered the time when the buildings were considered ugly, but nowadays he believed they had come to be regarded as a very fair specimen of the architecture of London. The architectural profession could not be indifferent to the changes of fashion that went on around us, and he would not be the least astonished, now that the Directoire costume was to be the fashion again, that architects would turn their attention to the architecture of that period. Doubtless the fashion, so far as artists were concerned, was not popular, but if architects would turn their attention to the architecture of the Directoire period they might make the architecture of that period a little less incongruous. So far as the House of Commons was concerned, the practice of architecture would be subjected to a revolution if another Bill now before Parliament passed, i.e. the Daylight Saving Bill, which would enact that a little bit of night should be added to daytime, and that would enable people to see more of the beauties of architecture. He believed that architects would not fail to respond to the demand made upon them if the Bill passed.

Sir EDWARD BUSK, LL.B., proposed "Art and Science." He felt, he said, a great respect for these two subjects. They were in many respects alike. Both of them must be based upon a close observance of the facts of nature; both of them must contain generalisations from those facts; both of them must be backed up by a vivid imagination. Of art this was obviously true; of science it was equally true, although perhaps the truth was not so obvious. But no advance had ever been made in any science—not even in that most abstract science of mathematics—without the use of a strong and vivid imagination. Where the two subjects differed was in the results of the observa-

tion of nature and the exercise of generalisation and imagination. Science was bound to be absolutely impersonal—to form its rules, to bring out its laws, to dissect, to analyse, to synthesize, without any reference to individual persons. But when art had exercised its observation and imagination, the result should, it seemed to him, be the expression of a strong personal feeling and a general universal emotion. In the university in which he had the honour of working, they had their science faculty—they were in fact the first university to give science degrees in the British Isles. They had also their art side, and since they had been made part of the University College of London they had their Slade Professorship in art. They had, therefore, in the course of their work to look upon both sides of their work—the artistic and scientific; and more than that. It was impossible, he should think, for an architect to produce any work of art without a thorough knowledge of a great many scientific principles—there were such matters, he had heard, as strains and stresses, proportion, &c., which were based upon principles of mechanics, physics, and even upon that dryest of subjects, mathematics. It was therefore peculiarly appropriate that the two subjects of art and science should be combined together on an occasion like the present, and he would wish them the greatest prosperity, the swiftest advance, and the heartiest success.

Sir LAWRENCE ALMA-TADEMA, O.M., R.A. [*H.F.*] whose name was coupled with the toast, said, in response, that science is the civilisation of man, and art is the flower of civilisation. The two could not exist without one another, although there are people who believe they could. Some men of science like art more than others do, and some artists like science less than other artists do. Sir Norman Lockyer, for instance, was a great lover of art; but Sir Norman's science had to do with the sun, and the colour the sunlight produced; and consequently he loved art, for, as a friend of his said, "as the sun colours flowers, so art colours life." The art which has most to do with science is the art which the Institute represents. No building has a right to be called a building if it is not scientifically constructed and also a work of art. Once his old friend Sir William Siemens, speaking about art and science in antiquity, expressed his astonishment that the most perfect form of Greek column had the most perfect scientific bearing power, and he wondered if the Greek artists had arrived at the best bearing power by intuition or by science. He (Sir Lawrence) replied that perhaps it was not feeling only, but knowledge besides, for the ancient artists were much more advanced in science than is generally believed. While working as a student at Antwerp he asked permission to work for a while in the antique school, where the students drew from the antique statues. He made several drawings of a statue in outline and filled in all the muscles that his untrained eye could see. He then took the drawing

home and studied it with the aid of books on anatomy, and found out that there were many muscles he had overlooked, and when he brought his drawing before the statue again, he saw all the muscles he had not previously seen, and he came to the conclusion that it was as impossible for a Greek architect to erect a building without knowing everything about bearing power as it was for a sculptor to make a statue without perfect knowledge of anatomy. Science brings prosperity to a nation, and Art is the highest expression of a nation's prosperity.

The Hon. Sir SCHOMBERG McDONNELL, K.C.B., C.V.O., of H.M. Office of Works, proposed the toast of "The Royal Institute of British Architects and the Allied Societies." He said that unfortunately Mr. Harcourt was detained by his Parliamentary duties and was unable to be present with them, but he had asked him to express his deep regret that he was unable to accept their kind invitation. He (the speaker) felt great diffidence in approaching the subject of architecture if for no other reason than its antiquity. He supposed that as long as the human race had existed there had been some form of architecture. Some twenty years ago a man who was distinguished for his researches in Rome told him that the more he studied Rome the more convinced he was that the dome of St. Peter's owed its origin to early conical snow dwellings—he was a believer that architecture was coeval with the race of man. That had been surpassed by the disciple of the doctrine of evolution who declared that in the leaf structures erected by man to shield him from storms we found the germ of the splendid achievements which adorn the civilised world of the present day. It might be a truism, and it would no doubt appear so to them, to say that they could gauge the civilisation of any period of history by the architecture of the period. It was an extraordinarily fascinating subject, and one upon which, if he ventured to enlarge, he might detain them for a long time. There were few who would differ from him in saying that the reign of William IV. was not one which excited enthusiasm in our race as a whole, but that reign interested them to this extent, because it was in the last year of that reign that the Charter which gave the Institute its status and its driving force was first granted. It was impossible to exaggerate the influence that event had exercised upon our time. In the first place, he believed it had evoked an interest in architecture which did not exist before, or at any rate in the same shape in which it exists now, and he felt, when he saw the list of Allied Societies which looked to the Institute and the President as the titular head of this great profession, that they would never have had the local interest taken in architecture or archaeology had it not been for that Charter; and if they were to be judged by posterity by what had taken place during our lifetime, he believed they had no reason to fear the verdict, because it seemed to him that the greatest

architectural events of the last century, and those of the present, as far as we had gone in the present century, synchronise remarkably with the highest level of our civilisation. There was a matter Sir Aston Webb had touched upon to which he should like to refer briefly. Sir Aston alluded to the possibility or desirability of some greater control being given to the Institute over buildings which were being erected in this country, and more especially in London. He was entirely in accord with Sir Aston. He thought that all those who had seen what could take place in and around towns must welcome any system which—and this was a very strong point—by protecting the rights of private property, or by abstaining from infringing them, would enable the Institute, in combination with other bodies, such as the London County Council and others, to exercise a control which could only make for good, and which would prevent the disfigurement that was so marked a feature in some instances at the present time. Of course, he was aware that this was a Utopian idea, but one could never get anything Utopian unless they worked for Utopia. He should like to see such tremendous powers—he was speaking in a private, not an official, capacity—conferred upon some body yet to be created to enable them to treat hideous buildings much as surgeons treated appendicitis, and which could be removed by equally drastic treatment. The present was a golden opportunity for him to make acknowledgment which he had long wished to make to the Institute for the extraordinary kindness which they had shown to the department to which he had the honour to belong. It was an extraordinary fact that that harmony existed. They turned repeatedly to the Institute for advice and support on such subjects as reinforced concrete, the preservation of ancient buildings, &c. They asked for advice, and they never asked in vain. That was a most happy state of affairs, and one which he hoped would long continue. He was anxious to express his personal gratitude and that of his chief for the help the Institute had given them in these matters. So long as the Institute was directed by the master hands which had directed it, and now did and would no doubt continue to do, there was no need to fear that their ship would continue the course taken for years past—i.e. of prosperity and progress—or that the Institute would fail to maintain the splendid traditions which had been handed down by British architects of the past. It was his privilege to associate with the toast the name of their President, Mr. Ernest George. That name stood for everything that was refined and good in English architecture.

THE PRESIDENT, in responding to the toast, said he came into office only that day, taking a chair that had been filled by distinguished men, who combined with their knowledge of art the power of oratory. Those who had thrust this honour upon him were well aware that for half a century he had

quietly done his work with enjoyment to himself, shirking all public duties and functions. Among their 2,250 members they had many kinds of architects, and he could at once fix on brothers of their craft whose special gifts were a power of speech and an imposing presence. Such should be the endowments of a President, the representative figure of an important body. In this gathering of themselves and their friends little need be said about the aims and methods of the Institute. It did what it could for the improvement and beautifying of our workaday world, as well as for the welfare and the friendly relations of its members. The education of future architects was among the most important duties of the guild. An effort had been made to bring the various schools to a common system of training, and this had been generally accepted by the Architectural Association, the Universities, and other teaching bodies. The liberal prizes that were offered for the competition of students had called forth much enthusiasm and technical skill, and sometimes originality in design; but with their prizemen there was often misdirection of effort in the after work. Through the courtesy of the French Government they were to enjoy the loan of a splendid set of drawings made by M. Hulot, as "Prix de Rome" student, of the "Restoration of Silenus." These for a fortnight would be on the walls of the Royal Water-Colour Society's Gallery, Pall Mall, and they would show to them what might be accomplished by earnest study and indomitable effort concentrated upon a given subject. Our clever young prizeman too often went forth to sketch in a desultory way for want of a guiding influence. They would have him wrestle with some chosen subject, and his work might be a valuable contribution to historical knowledge. In time they might have their School of Rome, or its equivalent. They were applying now for a supplement to the Royal Charter, with the object of broadening the basis of representation within the Institute of all *bona-fide* architects, and making further provision for education. An architect in practice was perhaps ill-fitted to judge the position of architecture of his own day. He (the speaker) believed that the art was in a healthy state; that it was making advance; that the essentials were better understood than they were, and that a high standard was attained by those who were doing their best work—work from which might be gained the pleasure and inspiration that should result from fine architecture. Yet how many a good building in London suffered for lack of proper placing and spacing, the importance of which had never been duly regarded here. The recent Congress had just brought many of them together in Vienna, the modern half of which city was the creation of the last several years. Its palace, Parliament House, picture galleries, Rathaus, and theatre were grouped to form one composition, the symmetrical scheme being completed with arcades,

colonnades, fountains, and sculpture. This fine conception showed how architecture was intended to impress, for the humblest citizen must feel the dignity of moving among such surroundings. Looking on this group of buildings, complete with sculpture, painting, and decoration, they asked, How were these things accomplished? Were these people so many times wealthier than Londoners? He feared it was that their ideal was higher than our own. They cared more for what was beautiful, especially appreciating the influence of architecture. The British ideal was, first, comfort and convenience: our expenditure on motor-cars vastly exceeds that of Vienna. Our Marble Arch had been much discussed; it might have been rebuilt fifty yards further back and flanked with piers and secondary gates, remaining a comely entrance to our beautiful Park. It had, however, been robbed of the trees that sheltered it, and we now saw it left on the pavement like a lost soul, the motor-buses passing behind it, to their increased convenience. Fortunately, as the Mall developed, they realised the beauty of a space or place thoughtfully designed, with its fine gates and sculptured piers. When Sir Aston's colonnade had connected these, and when Mr. Brock had completed his fine monumental group, the Mall would be no mean approach to a King's palace. They would then want a fitting palace for a King. While the "Ring" at Vienna was in building our own South Kensington was being converted from its market gardens into a place for our museums and national monuments, these occupying their several streets, with houses intermixed. If with forethought the Albert Hall, the Imperial Institute, our fine museums, and other buildings had been laid out in due relation one to another, as part of a grand scheme, we should have now an impressive architectural quarter of the town. We had hitherto gone from hand to mouth, dealing with each incident as it occurred, instead of having a comprehensive plan in continual growth. It was a question whether a Minister of Fine Arts would be helpful, or an Advisory Board of Experts, or a Vigilance Committee, to anticipate the changes that must come with new streets, new bridges, and altered requirements. The Institute was deeply concerned in these matters, and had offered advice or opinion from time to time—sometimes with advantage and sometimes too late—upon Government or municipal undertakings. The Institute desired to be consulted, and would respond with the best it was able to give in the way of professional knowledge.

Mr. LEONARD STOKES, *Vice-President*, proposed the toast of "Our Guests." There were representatives, he said, of all the arts present that evening—painters, sculptors, and architects he hoped; and besides these there were many representatives of science, and, to combine the whole in three words, they had representatives of the London County Council. They were glad to see present those who were not architects strictly speaking, because their guests of to-day might be

their clients of a future occasion. As to the Right Hon. John Burns, it was their duty, and a pleasurable duty, to thank him for taking up this great question of town-planning. It was a thankless task, but architects could heartily back him up. As to M. Daumet, they had conferred upon him one of their greatest honours; last night M. Daumet accepted that honour, and now he was one of themselves. They had representatives not only of English architecture, but also of American architecture. Anyone who was at the Vienna Congress and saw the fine show the American architects made at the magnificent exhibition the Vienna architects got together must have been struck by the splendid work American architects were doing at the present time, and not the least by Mr. Cass Gilbert, with whose name he had pleasure in coupling the toast.

Mr. CASS GILBERT [*Hon. Corr. M.*], President of the American Institute of Architects, in response, said it gave him great pleasure to reply. He realised that he had been asked to do so on behalf of his own Institute of Architects, so nearly allied to them in thought, in feeling, in historic precedent, and in sentiment. He did not expect to speak and had come unprepared to do so, but he desired to salute M. Daumet, and to say to him that in America they honoured his name. M. Daumet and the great men of his nation had been patrons of the art that they followed, and they had instructed their young men, and their seniors too, in the things that they loved, and had taught them to follow the great precedents of the past, and to look into the philosophy that should govern the future of their art. He was conscious of the fact that English architects knew little or cared little perhaps about what they might do in America in architecture, and yet he could say that they in America greatly cared what they might do in England. The names of English architects were individually known to American architects, and they looked to England naturally for the great precedents which had established the line of action, of equity, and of correct practice that they all loved to follow; but they looked to them because they had established the tradition of the great art that American architects followed. He could suggest a few thoughts only. American architects also in their intense and practical existence in the upbuilding of a continent had not lost sight of the ideal side of their art. To them their profession was none the less serious and their devotion to it none the less sincere from the fact that they must in a very short time lay the traditions of an art which should, for better or worse, endure for many generations. That they should make mistakes was inevitable; that they had made mistakes was perfectly true. He reflected that the seat of Government in America, Washington, was planned by a Frenchman; that the White House, which was their executive mansion, was designed by an Englishman—really an Irishman. Their traditions all

came from this side of the water, and it was only the necessities of the commercial side of their people that compelled them to build sky-scrapers to rise above the level of the earth in such a way. A year and a half ago Sir Aston Webb was amongst them, and they received him with the greatest pleasure, for they looked to him for precedents. Sir Aston told them his impressions of the sky-scrapers of New York, and it was still a matter of debate as to whether the statements he made were intended seriously. At that time his own office was located some fifteen stories above the street level, but now they had a building which had some forty-eight stories. In the ideal side of life, in the ideal side of their art, they might in America perhaps be guided by the expression of one of their poets—a poet whom Englishmen had honoured by placing his bust in their great temple, Westminster Abbey. Longfellow said, speaking of poets—and it applied with equal aptness to architects, who, in their way, were poets in stone and brick and what not—that their honour lay, not, as he expressed it, in the glamour of the crowded street, not in the towns and in the busy throng, but in themselves. No pessimist was ever an artist, and by that great optimism that swells ever in the heart of the creative artist they would go forward into the larger life of the ideal. They would join in art the great painters, the great sculptors, the great poets, the great musicians in the march of civilisation towards the highest thought, towards the more noble conception of civilisation. He desired to drink to the toast of that great body which had done so much in that direction—viz. the Royal Institute of British Architects, and its President. Mr. Ernest George had been known to them in America for many years by his beautiful drawings and his executed designs, and by the impulse he had given to a very personal art and by a charm which none of them perhaps could achieve, and he congratulated the Institute upon its choice of him as President.

THE PRESIDENT having briefly replied, the proceedings terminated.

An Egyptian Appointment for an Architect.

The Ministry of Education, Cairo, Egypt, invite applications for the position of Assistant in the Department of Agriculture and Technical Education, Cairo, who will be classed as and have the title of Inspector. The conditions state that "it is desired to obtain for the position the services of a well-educated gentleman of from thirty to thirty-five years of age whose training has been both technical (in a university or technical college) and practical in architecture and building subjects. It is essential that the inspector should have had some experience in teaching and of administrative educational work. The salary offered is £500 for each of the first two years, after which, if the services of the inspector are satisfactory and the

appointment is confirmed, he will be eligible for promotion to a higher grade of salary."

The conditions of the appointment may be seen on application to the Secretary R.I.B.A., at the offices of the Institute.

If posted in London not later than 6th July, applications for the appointment may be addressed and posted direct to Sidney H. Wells, Esq., Director-General, Department of Agriculture and Technical Education, Cairo.

The successful applicant would be required to enter upon his duties not later than 15th September.

Proposed New Science Museum.

In the House of Commons last week Sir W. Anson asked the President of the Board of Trade whether, having regard to the insufficiency of the present temporary buildings at South Kensington for the housing and display of the collections of scientific instruments and apparatus belonging to the Government, he would consider the advisability of erecting a suitable building for a science museum on the site of the existing temporary galleries.—Mr. Runciman, in reply, said he thought it would be eminently desirable that there should be a science museum properly housed in immediate propinquity to the Imperial College of Science and Technology, and if the Commissioners of the 1851 Exhibition felt themselves in a position to co-operate he should be happy to bring the matter under the notice of the Chancellor of the Exchequer; but it was obvious that any step requiring the financial assistance of the Government could only be undertaken with due regard to the general calls upon the Exchequer.

Additional Law Courts.

In the House of Commons last Monday Mr. Alden asked the First Commissioner of Works if he could state whether it was intended to erect additional Courts on the open space to the west of the Law Courts, facing St. Clement Danes Church, Strand; whether he was aware that the destruction of this open space would mean a loss to Central London; and, if so, whether he would consider the possibility of finding some other site near by which would meet the needs of the case? —Mr. Harcourt replied in the affirmative to the first part of the question. He regretted that he was unable to adopt the suggestion that another site should be found near by. When the Law Courts were originally designed it was always contemplated that any extension of them would be on this ground, and he saw no reason to depart from that decision.

Historical Monuments in England.

In the House of Commons on Wednesday, Major Anstruther-Gray asked the Prime Minister whether he had received a memorial from the Society of Antiquaries of London asking for the appointment

of a Royal Commission on Historical Monuments in England, similar to those granted for Scotland and Wales; and whether he could now give any hope of a favourable reply.—Mr. Asquith said he had received several communications in the sense of the one referred to; and there seemed to be an equally strong case for appointing Commissions in regard to England and Wales as in regard to Scotland.

It should be mentioned that a memorial urging the appointment of the Royal Commission was addressed by the Council of the Institute to the Government some weeks ago.

Hunt v. Acton Urban District Council.

The appeal by the Acton Urban District Council against the verdict for £800 in favour of Mr. William G. Hunt has been dropped, the plaintiff agreeing to accept the defendants' offer of £400 and the taxed costs. Mr. Hunt, it should be mentioned, had been willing from the first to waive his strict rights and to settle on any reasonable terms, and a few weeks ago he offered to withdraw his action on payment of £250. The offer was refused, and the action going to trial, the plaintiff obtained judgment for £800, with costs. The Acton Council however, before giving notice of appeal, offered to accept judgment for £400 and costs instead of the £800 and costs if Mr. Hunt would agree. Being still desirous of an amicable settlement, and wishing to be spared the prolonged worry, anxiety, and loss of time consequent upon an appeal, Mr. Hunt accepted the offer. The case before Mr. Justice Lawrence will be found reported in the last number of the JOURNAL.

Cretan Exploration.

Mr. D. G. Hogarth gives some interesting particulars in *The Times* of a series of discoveries lately made at Knossos? The news from Dr. Evans, he says, is exceedingly good. He has been working all the season in the large house which lies to the west of the Palace, but which, unfortunately, is deeply buried under the *talus* of a hill. With great labour Dr. Evans has now reached the further limit of this building, and, on his way, has found much. A magnificent steatite vase in the shape of a bull's head, with inlay of cut shell about the nostrils, and with crystal eyeballs, the iris being painted on the back of the crystals, reveals to us a new technique. In another quarter, on the north, a great hoard of bronze implements and utensils, including a large tripod-cauldron in perfect preservation, will much increase our knowledge of the finer domestic apparatus of Minoan civilisation, hitherto judged mainly by the provincial implements, &c., found by Mrs. Hawes at Gournia. As Dr. Evans speaks of having unearthed a great number of early vases with these tools, there should be no difficulty in dating the latter, and thereby getting standard forms. On the south of

the Palace a range of buildings has been found at a lower level, largely buried under *débris* of the Palace itself. The latter included a mass of ivory fragments, the remains of carved caskets and of fresco paintings. Inside the south building itself, under a staircase, a small hoard of silver vessels has come to light—some bowls and a jug. These will be welcomed as first fruits of that work in precious metals which so greatly influenced the ceramic artists of the Middle Minoan periods, but which has generally disappeared. We hear too of fine vases of various kinds—*e.g.* one with papyrus-plant ornament in relief, and others in the best "Palace style." Work is also proceeding actively on the restoration of the royal apartments on the east of the Palace, and every effort is being made to get into the great dome tomb found last year, and to find other tombs. There is little chance of the demand for subscriptions to Knossos ceasing for some years to come. They are still wanted as much as ever, and Mr. George A. Macmillan will be as happy as ever to receive them.

Sir Caspar Purdon Clarke [F.] and the New York Metropolitan Art Museum.

Sir Caspar Purdon Clarke's recent investiture by the University of Montreal with the degree of D.C.L. may be regarded as an illustration of the success he has achieved since taking up his residence in New York as Director of its Metropolitan Art Museum nearly three years ago. The value of Sir Caspar's labours is becoming understood and appreciated far beyond the boundaries of New York. A correspondent of *The Times*, writing from New York, says:—

Sir Caspar may be said to have revolutionised the methods of the Metropolitan Art Exhibition, in the face of a good deal of opposition, due in part to the resentment excited in numerous quarters by the action of Mr. J. Pierpont Morgan and the other members of the Board of Trustees in bringing over from England an expert in museum administration, instead of selecting for the office any of the home talent at their disposal. He had also to overcome the prejudices and preconceived ideas of certain of the trustees and of the staff of the museum with regard to its management, and at the same time avert the excitement of any animosity of a nature to affect injuriously the welfare of the institution confided to his care. By applying to this difficult task all those methods which he had learnt as the most able of the lieutenants of the late Sir Philip Cunliffe-Owen, he has in the space of less than three years been able to popularise the Metropolitan Art Museum in a marked degree.

Formerly conducted on more or less academic lines, it has now developed into one of the most popular resorts of the city. Its once empty galleries are now crowded with visitors, who are largely recruited from the artisan element. That Sir Caspar Purdon Clarke's appeals to the latter have borne fruit is shown not only by the numbers of people of that class passing through the turnstiles, especially on public holidays, but also by the frequent tributes to be found in the trade papers of such industrial centres as Trenton, Paterson, Rochester, &c., as to the value to the manufacturing interests afforded by thus training the eye of the worker, and imbuing his mind with new ideas on the subject of art

applied to industry. The establishment of the South Kensington Museum, by the art training which it has given to the artisan masses, has had the effect of greatly developing in England the taste for industrial art objects, such as furniture, ironwork, pottery, textiles, and decorators' supplies, and in creating a vast domestic industry in these things. That which the late Prince Consort initiated and the late Sir Henry Cole, Sir Philip Cunliffe-Owen, and Sir Caspar Pardon Clarke accomplished at South Kensington in this way, Sir Caspar is now by common consent of the trades and industries of this country effecting for the United States at the Metropolitan Art Museum. It is developing from a mere local into a great national institution, attracting not merely art lovers, but manufacturers, designers, and even artisans, from all parts of America.

While remaining an Englishman to the core, and declining to lend an ear to all suggestions to surrender his English citizenship, Sir Caspar has devoted much of his energy to the encouragement of the work of American artists, which people here, especially the rich, have been in the habit of disparaging in favour of foreign art productions, of often doubtful origin.

Church Building.

The Incorporated Church Building Society celebrated its ninetieth anniversary on the 21st May, when a meeting was held, presided over by the Bishop of Oxford. The following address was delivered by Mr. W. M. Fawcett, F.S.A. [F.] :—

It is with great pleasure that I have accepted the invitation of your Committee to read a Paper at your Annual Meeting. Now that the Society has attained the age of ninety years, it seems opportune to refer to its founders and their labours. The times were far from propitious for such an undertaking, and though Mr. Bowdler and his coadjutors, Mr. Davis, Mr. Park, and Mr. Turner, began the work in 1814, they only succeeded in founding the Society in 1818. The country was just emerging from the long and wearisome Napoleonic wars, and there were many calls from wounded soldiers, widows, and orphans who had claims on the charity of the few who had means to alleviate the great distress that existed. The attempt to found this Society at such a time was indeed bold, and it must have sprung from the hearts of those who felt that to provide means for the true worship of God was a suitable thankoffering for the blessing of peace. The neglect for many long years in giving opportunities for public worship made the question a very urgent one, but it was only after a struggle of four years that the Society was at last founded.

Its object was to give assistance for providing church accommodation in populous places, and it proposed to help to make more suitable that accommodation which still existed in some fashion after the ruthless hands of the seventeenth and eighteenth centuries had made churches anything but what they should be. In accordance with these proposals the Society made grants according to its means when schemes that seemed to be laid down on good lines were presented to it. This brings me to the time when the Committee of the Society resolved not to keep the whole responsibility of deciding upon schemes in their own hands, but to ask the assistance of a number of leading architects. Such names as Thomas H. Wyatt, Anthony Salvin, Benjamin Ferrey, Sir George Gilbert Scott, George Edmund Street, not to mention many others, were a guarantee to the public that the money

subscribed was not thrown away on unsuitable buildings.

In order to bring home to you the position of the Church then (and to some extent now) it will be well to imagine a clergyman settled down in a new district cut out of a large parish, and finding his first duty to be the raising of money to build a church, and possibly not only a church but schools and school-house. It must be understood that the value of a grant from this Society is far beyond the mere amount of the money granted. Such a recognition gives a backbone to the whole appeal, and the public knows that when the case meets with the approval of this Society there is not only the need for assistance but also a guarantee that the money raised will be properly spent. It is well known that all the plans are submitted to the Committee of Architects, who are selected as men who know how ecclesiastical work should be carried out. The three main points they have to consider are the design, the construction, and the arrangements.

With respect to design, it is generally felt that there is a distinct line between the designs for secular and ecclesiastical work. I remember a great writer some years ago making a somewhat arbitrary distinction between Classic and Gothic architecture. Now, without entirely agreeing with his view as it was set out, I feel it to have some truth in it if, for the terms Classic and Gothic, we substitute Secular and Sacred. When we look at the grand old buildings of Greece or Rome or at many of more recent date, including the massive works that have been carried out by engineers, the impression made in the mind is that of the greatness of *Man*—and I cannot but feel that to a certain extent this is a legitimate feeling. So long as the power and goodness of God who made man great is acknowledged there is no reason why man should not see with pride the greatness of the things God has allowed him to do. If the false pride of Nebuchadnezzar saying, "Is not this great Babylon that I have built by the might of my power?" is avoided and a pure, humble pride, still feeling its dependence on its Creator, is expressed, it is, I say, a pride which may quite lawfully be indulged in.

But how different is the feeling of awe we experience on entering many of the great churches—a feeling which in all cases should be encouraged! Man there feels not his own greatness, though God has given it him, but with all humility he feels the greatness of God, and thanks Him that his frail, sinful mind and body have been permitted to do so much to bring the Creator more closely to the created, and, kneeling down, he says, "This is none other but the House of God: this is the gate of Heaven." That is the effect that all church building should have, and what we as architects should in all humility aim to produce.

I fear that very few of us are able to carry this out as we should like to do. With regard to the designs submitted, far too many show that the object has been to spend but little money rather than to secure a good building. When such a feeling is expressed in a design it seems to suggest how little need I render to the Lord for all His gifts to me. Do not think that I am pleading for mere ornament. A good building is not necessarily an expensive one. It is the bad building that is pretentious and is covered with meretricious ornament. Ornament of a simple and also of the richest kind is certainly suitable for church building if used with due subordination to the main masses. But where

much ornament is wished for, the grants from the Society are not needed. The main thing to look for as far as art and design are concerned is that the building on the face of it is suitable for its purpose.

With regard to construction, the points or details which the Architects' Committee have to report on are somewhat clearer to lay down. Your Society does not want its money to be wasted on buildings which can only last a few years, and therefore your architects drew up schedules of certain minimum strength of walls and beams, &c., which must be adhered to. There are points which no body of men sitting in a room in London can settle—such as the depths of foundation walls. These can only be settled by inspection on the spot. The building may be on a rock within a foot of the surface or it may be on soft, wet clay requiring ten or more feet in depth. Again, the practical carrying out of work can only be seen to as the work proceeds. So that your Architects' Committee can only report on the general construction as set out in the plans before them. The questions of thrusts of roofs, the abutments to arches, the weight on arches, and many other questions of the kind arise, and the conditions on which points may be criticised seem never to be the same. Some cases present a certain amount of difficulty, and your Committee, as far as my experience goes, never hesitates to go thoroughly into the questions before coming to a decision.

The third consideration which I mentioned above is that of accommodation, and this, it must be remembered, involves not only the counting of seats, but the arrangement generally, the position and character of seats, the approaches to them, and many other things. A point which everyone knows has to be considered in the re-seating of old churches is that the old high square pews cannot be considered seats suitable for common prayer in public worship. That is evident. Then again there was, and is, the question of arrangement in large churches for the approaches to the altar at the Holy Eucharist and a convenient return to the seats. Nothing can be more objectionable than arrangements which are liable to bring crowding and hustling on such occasions, thus effectually disturbing the feelings of devotion the whole service is designed to maintain. I mention this merely as one among many things, for it is a problem which can be solved more or less effectually in many ways, and it is necessary to be clear that the scheme proposed will, with due care, carry out the intention. There are also the arrangements at the altar for the clergy—that they should be able to carry out their high office with reasonable comfort, so that their thoughts are not carried away by petty inconveniences.

I need not enter further into the details of these features; but I may say that your architects look closely into matters of small detail—even the character of seats, that they may be fairly comfortable, but not lend themselves to be mere lounges. In some respects the opinions among us have not been quite unanimous. For instance, the question of the best position of the book-board was settled by the majority to be on a level with the seat, it being supposed that such a position gives a little more room. My own feeling is that it should be at such a level that the book upon it could be comfortably read by anyone kneeling down; but the majority carried it to recommend the lower level, but only made it compulsory for seats of less than 3 feet from back to back. My opinion is that 3 feet should

be a minimum, but the majority agreed to a slight relaxation of that width.

There is in some cases a strong wish to get as many people into as small a space as possible, and it is to meet urgent cases that your Committee have allowed 2 feet 10½ inches as the minimum width. These figures are too technical really to be brought before a meeting like this, but if you have been able in any way to follow them you will see that your Committee are really considering everything as fully as they can, and that many of the questions cannot be settled without a good deal of consideration and care.

In conclusion, I should like to give a word of advice to the clergy. I know the difficulty that faces a man when he begins to collect a large sum for the building of a church. I know the many times he must be disheartened by the want of sympathy where he was most expecting it. But whatever his difficulties, whatever the want of encouragement and sympathy, I do urge that he should not let himself be driven to the expedient of trying to get a cheap building. Too many fall into that error, and some few seem to think it a credit to have built a church larger than another not far off and for less money. Let them remember that a grant from this Society is, as I said before, a real backbone to a subscription list; it brings a good deal more than the sum granted, for everyone feels that endeavours have been made that the building should be a credit to the parish where it is erected and to those who have nobly worked in raising funds for it. It is far better to do a part of the work and do it thoroughly than that a building dedicated to the service of God should carry the stamp of cheapness and meanness in every detail.

One further recommendation I would humbly give. When your scheme has once been settled and you begin to get in subscriptions, do not be afraid to divide your plans up into sections and carry out a part. I remember so well giving that advice to a friend now passed away; but no, he said he would not move in the work till he had the funds, and I remember his coming to me and saying, "I wish I had followed your advice, for I find now that I have not so much promised as I had five years ago." Some subscribers had written and said that they thought the thing had lapsed, and had given the money elsewhere. Some of the larger subscriptions had been lost through death, so that all his work had not increased his means. There is a feeling of want of earnestness when a matter is allowed to drift, and it is a feeling by which the public is very quickly affected.

Competition for the Reformation Memorial at Geneva.

Particulars of this competition were given in the JOURNAL for the 23rd May, and the full programme may be seen in the Institute Library. The promoters, at a meeting held on the 2nd June, added a new clause to the conditions, to the effect that the lowest premium will not be less than 2,000 francs, and that the promoters have liberty to acquire, with the consent of the authors, such of the unplaced designs as they may see fit at the maximum price of 2,000 francs for each design.

DRY ROT IN TIMBER.

SOME notes on Dry Rot in Timber, by Mr. F. T. Baines-Hewitt, F.S.I., in the *Carpenter and Builder* of the 20th inst., may usefully supplement Mr. Paul Ogden's Report on the subject in the last number of the JOURNAL:—

Timber in balk and timber in log are both liable to dry rot, a fungus growth which attacks the timber under suitable conditions. Sapwood is more liable to attack, but even the best timber may fall under its ravages if it is in a damp and confined situation. Balk timber not properly ventilated in the timber yard or logs left lying in the forest are attacked by dry rot, especially the sapwood. Here lies one of the dangers, for such balks or logs are frequently converted and much timber is delivered to various jobs already infected.

Timber which is quite sound when going through the sawmill may contract dry rot during its voyage to this country, either from the ship or through being shipped wet and being subject to damp, warm, and stagnant air during the voyage. The worst specimens in a cargo may be covered by the fungus growth, which is white or greyish in colour, but in other cases the timber may only be marked with red spots. A test is to bore a gimlet or auger hole into the timber and the appearance of the dust so extracted together with a peculiar fusty odour will announce the presence of dry rot.

Not only is it necessary to be sure that infected timber is not put into the work, but care must be taken that timber most liable to infection is avoided. Wet timber, unseasoned timber, and sappy timber should not be used. It should also be constantly borne in mind that all timber should be surrounded by a thorough circulation of air, and steps should be taken to exclude damp.

Wooden ground floors are particularly liable to attack. The ground surface should be sealed with concrete, especially over a clay subsoil. A damp-proof course should be provided to the walls and the ends of joists should not be pimed in. Air bricks should be provided in the walls under the floor and on opposite sides, so that a through current of air may be obtained, and care should be taken that the air brick openings are not fouled by mortar droppings as the walls are built. I have seen air bricks completely blocked by the last joist on each side of a floor. The bricks should be fixed lower, or the joists made to run the other way.

In the absence of ventilation, and in the presence of damp, and particularly when the favourable conditions are increased by the proximity of stoves or kitchen range providing warmth, the germs of dry rot attack the timber, and become rooted in its surface, feeding upon and decomposing its fibres, and the gaseous products of decomposition which are given off but add to the favourable conditions. Dry rot once established spreads with great rapidity and is very difficult to get rid of, even when all decayed parts are removed and the conditions as to ventilation and dryness improved. In one or two cases which have come to my notice, a sound floor was eventually obtained by removing every vestige of timber and sweeping out the space beneath the floor, which was then coated in every part with hot linewash before fixing the new joists and flooring. The ventilation had been previously attended to, but before the drastic measures just mentioned the dry rot which destroyed the first badly ventilated floor immediately attacked the second floor which was laid down.

The ventilation of floors is not in all cases an easy matter, for many rooms exist which have on two of the four sides other rooms with concrete floors. In such instances, two air bricks in each of the remaining and adjoining sides may be fixed, and the air circulation, though not perfect, is usually adequate; but there is the instance, as in a row of cottages, where the front rooms have boarded floors and the kitchens behind them flagged or concrete floors. It is then only possible to fix two air bricks in one, the only, outer wall, and this is not by any means ideal ventilation.

In all doubtful cases it is a very wise precaution to use creosoted joists, or they may be coated with "Solignum." The latter may also be applied to the undersides of the boards with advantage.

The use of linoleum on all floors subject to dry rot much increases the difficulty; but, provided linoleum is laid on a floor without the edges being cemented down, and the floor is constructed of thoroughly sound material and the conditions of dryness and ventilation are perfect, there need be no fear of dry rot setting in. A floor composed of good materials but without ventilation and covered with an oilcloth, was in such a state that, within three years of laying, the legs of the furniture went through both the linoleum and the boards; the joists also were in a very unsafe state. In the case of another floor where some unseasoned timber was used with no ventilation at all, and linoleum was laid, dry rot was rampant in from six to twelve months.

MINUTES. XVI.

At the Sixteenth General Meeting (Ordinary) of the Session 1907-08, held Monday, 22nd June 1908, at 8.15 p.m.—Present: Mr. Henry T. Hare, *Vice-President*, in the Chair, 46 Fellows (including sixteen members of the Council), 42 Associates (including three members of the Council), 4 Hon. Associates, 1 Hon. Corresponding Member, and numerous visitors—the Minutes of the General Meeting (Business), held 1st June 1908 [p. 483], were taken as read and signed as correct.

The following Fellows attending for the first time since their election were formally admitted by the Chairman: viz. Charles Henry Bourne Quennell, Frank Adams Smith, Arthur Frederick Usher.

The Chairman delivered an Address on the Presentation of the Royal Gold Medal, the gift of His Majesty the King, to M. Honoré Daumet [*Hon. Corr. M.*], Membre de l'Institut de France, and M. Daumet, having been duly invested with the Medal, replied in acknowledgment of the honour.

On the motion of Mr. John Slater [*F.*], seconded by Mr. Edwin T. Hall, *Vice-President*, the thanks of the Institute were voted by acclamation to Mr. Thomas E. Colcutt, the outgoing President, for his services to the Institute during his term of office.

The Chairman formally invested the new President, Mr. Ernest George, with the insignia of office, and Mr. George, having taken the chair and briefly expressed his acknowledgments for the reception accorded him, pronounced the business of the session at an end.

The formal part of the proceedings terminated at 9 p.m.

At the Business General Meeting of the Institute held 1st June the Secretary announced that, by a resolution of the Council pursuant to By-law 20, the following gentlemen had ceased to be Members of the Royal Institute: viz. Augustus Rovedino, of the Class of Fellows; and Arnott Woodroffe, of the Class of Associates.

